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Durand, John

Prehistoric notes of the
Century Club

[New York]

[1882]

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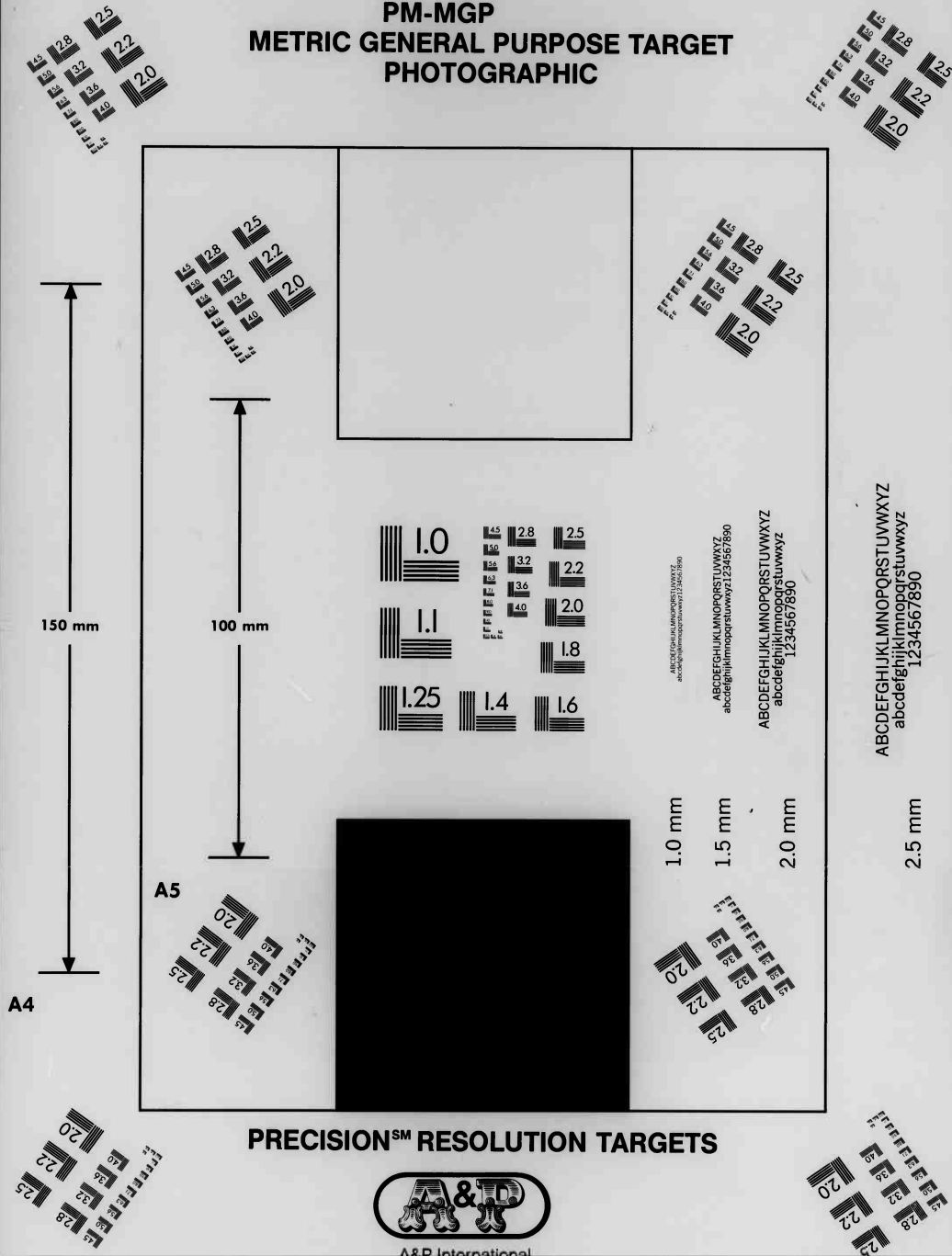
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Box 37

PREHISTORIC NOTES
OF
THE CENTURY CLUB.

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PREHISTORIC NOTES
OF
THE CENTURY CLUB
BY
JOHN DURAND.

1882.

ms. - 18 Aug - 16

Resolution of the Club directing the publication of the Notes.

*At a meeting of the CENTURY held on the evening of the
1st of April, 1882,*

On motion, the thanks of the Club were presented to
Mr. JOHN DURAND for his instructive and interesting paper
on "*Prehistoric Notes of the Century Club*," and a copy
was requested for publication.

A. R. MACDONOUGH,

Secretary.

MR. PRESIDENT AND FELLOW MEMBERS OF THE CENTURY CLUB:

In making some researches among the records of artistic and social life in New York, in old times, for a special purpose, I have found a few facts and documents which relate more or less directly to the origin and development of our Club. Thinking that these might interest you I have put them into a certain form, which I call "*Pre-historic Notes of The Century Club*," which notes I venture to read to you this evening.

The American Academy of the Fine Arts, organized in 1802 by ROBERT R. LIVINGSTON, DEWITT CLINTON, ROBERT FULTON, EDWARD LIVINGSTON and other prominent men of that day, was the first art institution that New York possessed. Its most efficient and last President was Col. JOHN TRUMBULL, an artist of the American school and one of great ability. Col. TRUMBULL had been liberally educated and was, for those days, a man of wide experience. Besides being an artist, he was aide-de-camp to General WASHINGTON in the Revolution, a diplomatist abroad, an extensive traveler, familiar with the leading statesmen, artists, men of letters, and institutions of France and England, and intimately associated with the founders of this Republic. Col. TRUMBULL studied art in the Royal Academy in London; he could appreciate the working of that institution, and was well acquainted with the aristocratic conditions on which art flourished in the British metropolis. On his final return to this country, in 1816, and conscious that he knew more about the interests of art than anybody else, he naturally tried to advance them. Accordingly, as President of the American Academy of the Fine Arts, he had a building erected for it in Barclay Street, which he designed himself, and which his friend Dr. Hosack built; schools were there

established, and lectures and a periodical exhibition provided for, all after the manner of its prototype the Royal Academy. Through the standing which this institution obtained as an *American Academy of the Fine Arts*, it was the recipient from abroad of many valuable works of art, the loss of which to our City is greatly to be regretted; these works, along with the institution itself, disappeared when the institution died out through neglect, expense without income, and especially because of the rivalry of another institution better adapted to local necessities.

It is necessary to allude thus briefly to the American Academy of the Fine Arts, because it is the precursor of the National Academy of Design, as this is of the Sketch Club and the Century Club.* Besides, we are thus able to associate our Club hereditarily with EDWARD LIVINGSTON, one of the finest minds our country has produced, ROBERT FULTON, an artist whose achievements you are familiar with, and Col. JOHN TRUMBULL, the painter, soldier, statesman, and perfect gentleman. Unfortunately for Col. TRUMBULL, as chief director of the Academy, democratic ways and conveniences, applied to art, were not in his line. The young men of that day who already were, or wished to become, professional artists, painted through natural taste without instruction, or with such instruction as they could best obtain in the studios of two or three well-known portrait-painters. All had to earn their living some way and study art as they best could. COLE, for instance, helped his father in a small manufactory; Mr. WEIR was a clerk in a store; my father was apprenticed to an engraver; MOUNT served his brother, a sign-painter, in the same manner, and PAGE was a boy in a lawyer's office. These, and many more like them, had to perfect themselves professionally by drawing at home at night, in their leisure hours. Col. TRUMBULL gave a new impulse to the institution

* Our President, Mr. HUNTINGTON, informs me that, at a public dinner in response to a toast in which the "oldest Club in America" was honored, he claimed that position for the Century Club, through this line of descent.

over which he presided and improved its educational facilities. But in the course of time, the rules and regulations he established became irksome and the mode of enforcing them repugnant to "free and independent citizens." Without an income the Academy could employ no attendants, while red-tape machinery, without funds or servants, could not force young men to come to the Academy between six and nine in the morning, to accommodate one or two officers who did their work gratuitously. Consequently, a rebellion ensued. In 1825, the students of art then frequenting the Academy withdrew from it and formed an association of their own. Obtaining a room in the old Almshouse building, in the rear of the City Hall, in which some plaster casts were arranged, belonging to the American Academy, they set up a lamp and studied art at their own expense, and at convenient hours. "This lamp," according to Mr. CUMMINGS,* "consisted of a can, containing about half a gallon of oil into which was inserted a wick some four inches in diameter, the lamp being placed on an upright post, ten feet high. To give sufficient light, the wick was necessarily considerably out of the oil and smoked. Lamp-black was abundant. Added to this some forty draftsmen each had his lamp, and the condition of the room may be imagined." This atmosphere was so disagreeable as to make æsthetic study a painful rather than a pleasant task; but the artists were on their own ground and they made the best of it.

Out of this association sprung the National Academy of Design, the rival institution just referred to, and which was organized that same year, 1825. Its first exhibition took place in 1826. I pass over the squabbles with Col. TRUMBULL, both literary and personal, which attended its birth. Like many other quarrels in which no blood is shed, the details are more amusing than edifying. It is sufficient to say that the artists of that epoch provided for

* "Annals of the National Academy of Design," by T. S. CUMMINGS.

their educational necessities as *they* best understood them, and the National Academy flourished healthily on the principle of natural selection.

Another enterprise of this period must be noticed, as it forms one of the intellectual piers on which our Club stands. Certain publications called *Annals* had become fashionable in England, composed of stories, poetry and travels, to which illustrations were furnished by leading English artists and literary men. It occurred to Mr. ROBERT C. SANDS, a prominent American writer of that day, well known for his scholarship and humor, that a similar publication might be successful here. On proposing the matter to his friends Mr. VERPLANCK and Mr. BRYANT, the latter having but recently come to New York, they warmly seconded it, and agreed to do their part. Other local writers, either editors of or contributors to newspapers, sympathized with the project, and directly or indirectly helped it along. The artists and amateurs who furnished the illustrations, either as designers or engravers, were MORSE, INMAN, COLE, DOUGHTY, WEIR, CUMMINGS, DURAND, NELSON, HENRY and J. L. MORTON, HATCH and others, all, like their literary associates, to the manner born. The publisher was Mr. ELAM BLISS. The first volume, made up of contributions from these various sources, was named the "*Talisman*," it was published in 1828, and, proving successful, a second and a third volume followed, for the years 1829 and 1830, when the publication stopped. In 1833 the three volumes were re-issued under the title of "Miscellanies by VERPLANCK, BRYANT and SANDS." The literary element of the "*Talisman*" consisted of local and national subjects, of a serious or humorous cast, with a due proportion of poetry, all accompanied with suitable illustrations according to the art resources of the day. The importance of this publication in connection with our Club is this: It designates the bringing together of the literary men and artists of that generation, out of which companionship arose the Sketch Club, and finally the Century Association. It marks the

incipient growth of that quiet, refined intellectual force which is generated by the mingling together on common ground of men of all professions, wherein, as FRANKLIN says, "Conversation warms the mind, enlivens the imagination, and is continually starting fresh game."

During this time the artists kept up their evening drawing meetings. Occasionally, their friends would drop in, while certain amateurs of art would be invited to join the circle. Through this pleasant intercourse the idea of a social club arose, which idea came to maturity in 1829. Fortunately, a record of these early proceedings has been preserved in the shape of a book of minutes, which opens with a preamble, containing the following statement of the purposes of the Club:

1st. The encouragement of social and friendly feelings among the members by occasional meetings.

2d. Mutual improvement in the art which is chiefly to be practised at these meetings.

3d. The production of an Annual.

The "*Talisman*," as above stated, was then under way, and as the members of the Club were much interested in it, they probably desired to make it a Club publication.

Three by-laws follow the preamble. The first one prescribed meetings at each other's houses every Friday evening. The second prescribed sketches, the subject for which was to be selected by the entertainer, although each artist was free to select one according to his fancy. It is recorded of one artist that "he drew what pleased him because he was too lazy to read the poem which furnished the subject for the rest." The regular meetings of the Club were announced in one of the newspapers of the day in this cabalistic form:

S. C.; S. F. B. M.

which meant, to the initiated, that the Sketch Club was to meet that evening at the house of S. F. B. MORSE. These capitals seem to have excited public curiosity, calling forth

letters to the editor as to their meaning. One writer insinuated that they summoned together a gambling club. Either Mr. SANDS or Mr. INMAN, ever ready to indulge their humor, turned the incident to account by publishing the following reply:

To the Editor of the Standard:

"My Dear Sir:—I am exceedingly grieved to see by your paper of this morning, that you have fallen into an enormous error respecting the nature and object of the Selebrated Cociety to which I have the honor to belong, and the existence of which is occasionally made known to the public through the press by the apparition of its formidable initials, S. C. You appear to be somewhat alarmed at the portentous aspect of the prodigy; but, my dear friend, let me entreat you to calm your uneasiness. We S. C.'s are not gamblers, and we entertain as virtuous and laudable a horror of such iniquities as any of our fellow-countrymen. How should it be otherwise? Are we not Sober Citizens and Sincere Christians? Do we not Sleep Coundly, Sing Cheerfully, Separate Coberly, Speak Censibly, Suffer Courageously and Sup Comfortably? You seem to think we Shuffle Cards, too; but, upon the Spotless Character of an S. C. it is not so; and the man who says it utters a Scandalous Calumny.

"Since you manifest so much anxiety on the subject, however, I will tell you the honest truth; we are, in fact, a Secret Combination of Sworn Conspirators; and Social Conviviality is but a Simulated Cover for the Sacred Cerecny of our Solemn Cabal.

"Your Sensible Correspondent,

"S. C."

The third by-law, the most important, which reads as follows, led to discussion and hung suspended:

"The eatables and drinkables," says this by-law, "are to be simple but good. Ardent spirits, though not absolutely prohibited, are yet to be introduced but sparingly, and not at all when other liquids, more appropriate, can be conveniently procured. Set suppers shall be discountenanced." A note in pencil adds: the suppers shall "consist of sandwiches, coffee and wine, or such slight 'dainties' as the caterer may deem necessary."

The Committee who framed these by-laws thus report thereon: "Your Committee have deemed it not advisable to lay down any strict or definite regulation respecting the quality or quantity of the refreshments to be consumed at

each meeting, but to leave that matter to the taste or convenience of the several members; subject, however, to the general understanding that the Club is not an association of gourmands or bon-vivants, and that its objects have relation rather to the head, than to the once mutinous but certainly not unimportant member of the body corporeal, the belly. Your Committee have been influenced by the conviction that every member of this institution knows, and knowing will avoid, the impolicy of sanctioning or committing any act which should tend to pervert or nullify the honorable and praiseworthy intentions of the founders of the society; and that the surest protection against every such impropriety is to be found in the characters of the members themselves."

"Your Committee, moreover," the report continues, "have not overlooked the inconvenience that would probably result from the adoption of any specific bill of fare, both to the guests and to the entertainer. One gentleman may live in a neighborhood abounding in good Brandy; another may have greater facilities for the acquisition of Madeira; while both might find it difficult to furnish Milk and Honey. Then, for the guests—we all know that even the best regulated bowels are not averse to an occasional change in the nature of the subjects presented to them for discussion;—Claret and Cake may be found highly gratifying at one time, and Punch and Pampkin-pies be welcomed at another; Raisins and other simple productions of the soil may be swallowed with relish at one meeting, and Sandwiches or Oysters incorporated with sensible pleasure at the next. Therefore, your Committee beg leave to recommend that the disposition of the edibles be left to be regulated by every individual at his own pleasure and convenience."

This report, you will observe, indicates great fear of the sensual element of club life. On this point allow me a digression, inasmuch as this historical retrospect of our Club's origin affords the opportunity.

The sensual element of club life seems to be the source

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The sensual element of club life seems to be the source

of a good deal of mental commotion. As far as our Club is at present concerned, the demon has been exorcised by converting the imbibing of fluids into a source of profit; while solids, although still a bone of contention, promise to find due equilibrium in a series of free suppers, which may probably end in a regular series of free dinners. The first step to this laudable end is the very ingenious device of a bi-monthly "spread" in honor of the clergy, which happens, however, to have proved a failure. But this is not the point on which I wish to fix your attention. My point is this:—that, in the Century's triumph over the sensual element of club life, it has created a unique, exemplary, local, moral institution of which New Yorkers may be proud, and which I consider, on national grounds, to be far superior to any institution in New England, the object of which is to render Americans perfect. Let me briefly state my reasons for this belief. In New England the metaphysical basis of morality is total abstinence, and a suppression of the emotions; in the Century it is temperance in all things, and a liberal construction of emotional impulses. In New England, where the emotions are more talked about than felt, they are, as far as practical life goes, held in ideal solution; in New York, where people are too busy to meditate, and the racial stock is more complicated, the emotions have more natural play and are held to be living realities. You are doubtless aware that the New England method of induction consists in estimating everything and everybody by Puritan capacities, in accordance with the right of private judgment. Allow me to apply this admirable method to my theory, except in the matter of capacities. I am of French origin, and therefore more familiar with French capacities. I have in a measure grown up with this Club, and have profited by its liberal social spirit, which seems to me decidedly French. I have known the nature of several New England people greatly modified by frequenting this Club. You all remember how our noble and eloquent friend Dr. BELLOWS compared

membership in the Century to membership in the French Academy. Through my origin, as well as through these Club experiences, I have been led to an investigation of moral situations that did not originate on or near Plymouth Rock, situations incomprehensible to the Puritan intellect. Fancy, for example, the author of *Pilgrim's Progress* trying to appreciate Othello or Falstaff; or the Rev. INCREASE MATHER regarding witchcraft as a baseless delusion. I find things wisely and well done in the Century that could not have been done on the May Flower; while members have been admitted into our Club who never could have secured a cabin passage on that ship could they have applied for it. Through such speculation and researches, coupled with some study of the land and language of my progenitors—which method I hope will be pardoned as I do but follow the example of New England philosophers—I find that the French word "*morale*" means a good deal more than the English word "moral," in the mouth of a Puritan; and again, through the tracing of cause and effect in relation to character, that Frenchmen, including French women, often are and have been just as moral as any model characters in Puritan annals. Consequently, as the French word "*morale*" seems to emanate from a much broader field of emotion than the English word "moral," in the Puritan acceptance of this term, I conclude that when French, or other human nature *is* moral, it is much more so than Puritan human nature, because it has more to be moral on.

But I will not weary you with an essay on this verbal distinction; a few words more, in this connection, suffice for a proper comprehension of the past, the present and the future of the Century. You have observed that my theory rests on no metaphysical or subjective basis, but on the firm foundation of outward relationships. It is well known that men and institutions are affected, if not shaped, by ideas current in their day and generation. When the Sketch Club was founded and the foregoing by-laws framed,

various ideas and influences controlled men's minds. There was, for instance, a New Englander abroad named SYLVESTER GRAHAM, who pretended to be the founder of bran bread, which is not really the case, as I find in history and sundry memoirs that French peasants ate it long before GRAHAM was thought of; he also believed and preached the doctrine that a meat diet was baneful. Putting these two circumstances together, and considering the way in which the refreshment details of the Club were handled, I mistrust that some of its founders were among his disciples. Others, undoubtedly, through their familiarity with Scripture, saw in their mind's eye the "land flowing with milk and honey," which accounts for the introduction of that metaphorical food into the Club regimen. It is not known who composed these early by-laws, but the gentlemen whose names are appended to the report thereon were, by marriage or otherwise, of the good old Dutch stock of New York, which is famous for its modest and succulent table. All these facts, and many more, show that the Club *evolved*, not out of inner consciousness, as things generally evolve "down-East," but out of natural causes and influences in the order of nature, according to time, place and personality. I must add, in order to be historically accurate, that the third by-law, so elaborately setting forth what the members of the Club should eat and drink, was never adopted, which proves that rigidity was never a club principle. The minutes of a meeting of the Sketch Club held February 13th, 1829, contain the following: "*Resolved*, unanimously, that the consideration of the third by-law be deferred until the next meeting." At this meeting, "being a most abominable night, prolific only in wind, snow, coughs, colds and frozen ears, a general or even respectable attendance was not to be expected. For such as did come, however, there was some philosophy and plenty of fun. Grave discussion upon the nature and operations of clouds between Messrs. COLE and INGHAM; stories from Messrs. COLE, INGHAM, SANDS, and HENRY and JOHN INMAN; lots of laughter from Mr. CUMMINGS. Sandwiches, prime

and well attended to; crackers and cheese rather neglected. Wine, mulled, and *in naturalibus*, abundant; also porter. No drawing, but of corks." You see that this third by-law was *never* passed. From that day to this the sensual element of the Club remains, like justice in English common law, a matter of precedent, incapable of precise definition. Nevertheless, in the minutes of February 27th of that year I find this entry: "No brandy or punch, the entertainment conforming strictly to the strict rules of the Club—wine, lemonade, almonds, raisins, crackers and cheese." This prescription, as before stated, is written in lead pencil and is no doubt interpolated. One extract more in confirmation of the theory of the vital importance of the emotions, which has been only slightly touched upon. It happens, curiously enough, that the "Emotions" is the subject given out for the drawing at this meeting of February 27: "Mr. MORSE," says the minutes, "took 'Indignation,' Mr. COLE, 'Hatred,' Mr. INGHAM, 'Exultation mingled with Hate,' Mr. HATCH, 'Suspicion,' Mr. MORTON, 'Content,' and Mr. CUMMINGS an 'Omnium Gatherum.'" The only recorded sign of emotion that I find in the minutes after this date is three points of exclamation following the word "Champagne," on the first introduction into the Club of that exhilarating beverage.

No institution exists without expenses. This item accordingly must be historically alluded to. I find in the minutes for March 6th, 1829, the following: "Contribution of seven shillings called for by the Secretary and collected in part, the sum being too great to be disposed of at one sitting; besides, it was thought that too much caution and deliberation could not be exercised in regard to appropriations." At a subsequent meeting a "second instalment of 2/6 is called in and paid over to the Secretary."

Whatever may have been the standard of moral sentiment in the Club it is certain that virtue was active. We now come to a crisis in the history of the Sketch Club. Tradi-

tion has it that a wealthy man found his way into the Club. As usual, a meeting took place at his house. Imagine the horror of the members when, on opening the folding-doors, a superb supper appeared before them on a table, at which they were expected to sit down. Tradition says that the members refused to do so, declaring that they would eat standing. Unfortunately for tradition a printed record of the event is extant, declaring that the members concluded to take their seats and be comfortable. Still, the honor of the Club was outraged, and it was quietly arranged to get rid of this member by dissolving the Club. No more meetings were called in the regular way. After an interval of eight months the next minutes show a re-construction. They read as follows:

"Minutes of the Sketch Club, re-organized, December 17th, 1830. At a meeting of the Sketch Club held pursuant to notice in the Council Chamber of the National Academy of Design, it was unanimously agreed that the Sketch Club be considered extinct, and that the members present (of whom there were only five) form themselves into a Committee of the whole for the purpose of forming it anew on a more suitable plan." A new code of laws was drawn up (of which there is no copy preserved); officers were elected, the Council Chamber of the National Academy fixed upon as the place of meeting every Friday evening, an initiation fee of Five Dollars, and the appointment in one person of a Caterer and Treasurer. At the meeting held the following week the rest of the members, with the exception of the objectionable one, were present, and the Sketch Club, as it continued to the end, was finally established. In 1831 the meetings at each other's houses were resumed. It is well to notice that the title of the Sketch Club among its members was "The XXI," which number was probably first fixed upon as the limit of membership. Afterwards it was extended to twenty-five. The third and last volume of the minutes which has been preserved bears this title on the back of it: "Minutes of XXI, 1835." The first entry

in this volume bears the date of January 19th, 1844; between these two dates the minutes seem to be lost.

It would not be doing justice to my subject, to leave unnoticed, even in this sketchy manner, the intellectual entertainments of the old Sketch Club. We have seen that Drawing formed one of them. But this did not last long. Drawing is of too absorbing a nature to allow an artist to wield the pencil and at the same time sit unmoved by the talk and laughter of those around him. Indeed such is the verdict of the minutes, for one member is reported as complaining of "his feelings being so much excited, and his thoughts so ferociously diverted from his subject that, for the last quarter of an hour, he has been sketching nothing but peanuts and sweet almond shells instead of Sweet Auburn, the loveliest village of the plain." Frequent reference is made, again, to the publication of the Annual, which idea did not long survive. In 1832 the following resolution was passed: "That the Sketch Club publish a New York Annual for the year 1833, and that Mr. DURAND be requested to superintend the embellishments; also that the Corresponding Secretary be instructed to write to Mr. VERPLANCK (then in Congress), and request his aid in superintending the literary execution of the work." Subsequently Messrs. BRYANT, NELSON and EMERSON were appointed the literary Committee to have charge of the embryo Annual, which is the last official record of it.

Song and instrumental music often occur on the pages of the minutes of the Sketch Club, while there are similar notices of stories, discussions, mirth and philosophy. We find Mr. BRYANT propounding "a sage notion that the perfection of bathing is to jump headforemost into a snow bank." Scientific inspiration shows itself in this question: "Does heat expand the days in Summer?" Mr. VERPLANCK throws antiquarian light "on the precise form and capacity of antediluvian butterchurns." It would take too much time to mention every instance of Sketch Club jollity. One more example must be given on account of its novelty.

In the minutes of January 20, 1820, which minutes, as you may have remarked, are always penned with waggish intent, it is recorded that "a penance was imposed on Mr. SANDS, Dr. NEILSON and the Secretary," (at this time Mr. JOHN INMAN.) Their task was to construct alternately doggerel verses, each verse to contain the word "extract," and "Extract" to be the subject.

Mr. SANDS began :

Many elegant Extracts there be
Such as Syrup of Sarsaparilla ;

Mr. INMAN replies :

A sort of a shrub or a tree,
That is found in the Isles of Manilla.

Mr. INMAN again :

Now though Extracts are potent, they say
There's no faith in the word of a woman ;

Mr. SANDS :

That the Extracts she makes, every way
Are doubtful, is unknown to no man.

Dr. NEILSON :

Extracting a grinder they say
May be done with both profit and pleasure ;

Mr. SANDS :

But yet there's the devil to pay
If your gum-bone is cracked beyond measure.

And so on until the vein runs dry. It must be borne in mind that these verses were imposed as a penance, and that if there was not much wit in them they caused, as Goldsmith says, a good deal of laughter.

But little remains to be added to these pre-historic notes of the Century. I will give but one item more, which I have already sent to our worthy Secretary, and which may have some importance in fixing a date. When a boy I was often present at the meetings of the old Sketch Club. I remember well the suggestion of expanding the objects and enjoyments of that Society. At that time I kept a small diary and find recorded under the date of March 20th, 1846,

when the meeting took place at my father's house, the following item :

"The XXI met to-night at our house. A new project proposed, namely, a kind of Artist's exchange or lounging place, to be located somewhere on Broadway."

You will find in "The Origin and History of the Century" by our honored member, Mr. JOHN H. GOURLIE, that, after the usual period of gestation, in December, the infant Century was born. It was a fine child and grew apace. Only one drawback marks its early career,—there was doubt of the child living. To ensure its life the members of the Club agreed to attend the Century rooms regularly every Wednesday and Saturday evening to nurse it, which they did, and after this the child grew vigorously.

Allow me, in conclusion, one reflection growing out of these pre-historic notes of the Century. The Century exists and flourishes because it is an *original* institution. It is made up like Joseph's coat, of many colors. English clubs are special organizations for the advantage of members of a particular guild ; the Century is made up of members belonging to all guilds. Our Club is an assemblage of men from all parts of Europe, from all sections of our country, and of every profession,—Artists, Literary Men, Scientists, Physicians, Officers of the Army and Navy, Members of the Bench and the Bar, Engineers, Clergymen, Representatives of the Press, Merchants and men of leisure. The effect of this re-union is not so much the *promotion* as the *creation* of intelligence. It is impossible for a one-idea man to live, move and have his being in this assembly. The leading sentiment of the Century thus composed, is naturally temperance in all directions, with sympathy and encouragement for every thing that fosters geniality and refinement. Am I not warranted in saying, therefore, that, so long as this sentiment prevails, and we adhere to the wise policy which has controlled our management thus far, we need have no fear, go where we will, of any change in the character of the Club. Let each of us say in the words of that

great American genius, FRANKLIN, the most clubbable man that ever lived, substituting ours for the name of his Club: "Since we have held our Club till we have grown gray together, let us hold it out to the end. For my own part I find I love company, chat, a laugh, a glass and even a song, as well as ever; and at the same time relish better than I used to do the grave observations and wise sentences of old men's conversation; so that I am sure the (Century) will be still as agreeable to me as it ever has been. I therefore, hope it will not be discontinued, as long as we are able to crawl together."

APPENDIX.

I.

List of Members of the Sketch Club, 1831-33.

Officers of the S. C. 1831.

CHARLES INGHAM, *President*.
 THOMAS S. CUMMINGS, *Secretary*.
 JOHN NEILSON, *Cor. Secretary*.

WILLIAM DUNLAP.	ROBERT W. WEIR.
A. B. DURAND.	GULIAN C. VERPLANCK.
HENRY INMAN.	JAMES J. MAPES.
ELIAS WADE, JR.	JOAQUIM C. DE FIGANIERE.
FREDERICK S. AGATE.	CHARLES EDWARDS.
STEPHEN HENRY GIMBER.	A. J. MASON.
JOHN NEILSON, JR.	WILLIAM EMERSON.
THOMAS S. CUMMINGS.	THOMAS COLE.
WM. JAS. BENNETT.	GEORGE W. HATCH.
JOHN B. STEVENSON.	J. W. STEBBINS.
WILLIAM C. BRYANT.	CHARLES FENNO HOFFMAN.
CHARLES INGHAM.	JOHN HOWARD PAYNE.
R. RAY WARD.	HOPKINS MCCrackEN.
JOHN INMAN.	HAMILTON FISH.
CHARLES C. WRIGHT.	GEORGE MILLER.

The loss of the Minutes between the years 1833 and 1844 prevents a completion of the list. In this interval LUMAN REED, the most eminent of the amateurs of American Art, became a

member. After January, 1844, the various Minutes of the meetings of the Club show the following additional names :

D. C. COLDEN.	CORNELIUS VERBRYCK.	
F. W. EDMONDS.	S. F. B. MORSE.*	
D. HUNTINGTON.	J. D. CAMPBELL.	
HENRY PETERS GRAY.	DUDLEY B. FULLER.	
CHARLES M. LEUPP.	LUTHER TERRY.	1845.
ABRAHAM M. COZZENS.	HENRY K. BROWN.	1846.
THEODORE ALLEN.	DANIEL SEYMOUR.	"
J. G. CHAPMAN.	WILLIAM KEMBLE.	1849.
JOHN H. GOURLIE.	H. J. ANDERSON.	
JONATHAN STURGES.	F. O. C. DARLEY.	1850.
J. H. SHEGOQUE.	ROBERT KELLY.	"
ORVILLE DEWEY.	F. F. MARBURY.	1852.
HENRY W. BELLOWES.	W. H. APPLETON.	"
J. L. MORTON.	J. F. KENSSETT.	1854.
	J. P. CRONKHITE.	1855.

The last recorded meeting of the Club took place at the residence of WILLIAM KEMBLE, April 9, 1869.

* Not recorded above, probably on account of Mr. MORSE's absence.

II.

Final By-Laws of the Sketch Club.

At an anniversary meeting of the Sketch Club, held at the residence of F. W. EDMONDS, January 12, 1844, the following Rules and Regulations of the Club were adopted :

ARTICLE I.

The number of members composing this Club shall be limited to twenty-five.

ARTICLE II.

There shall be elected by ballot at the first meeting in January of every year a President and Secretary, who shall hold their offices for one year.

ARTICLE III.

It shall be the duty of the President to preside at the annual meetings and at all business meetings ; and the Secretary shall keep a record of the names of members, and notify them of each meeting.

ARTICLE IV.

The regular meetings of the Club shall be on every alternate Friday evening during the season.

ARTICLE V.

At each regular meeting, the member at whose house the Club may be assembled shall provide paper and pencils ; and such artists and others as may be present may make a sketch, which sketches shall be the property of the host.

ARTICLE VI.

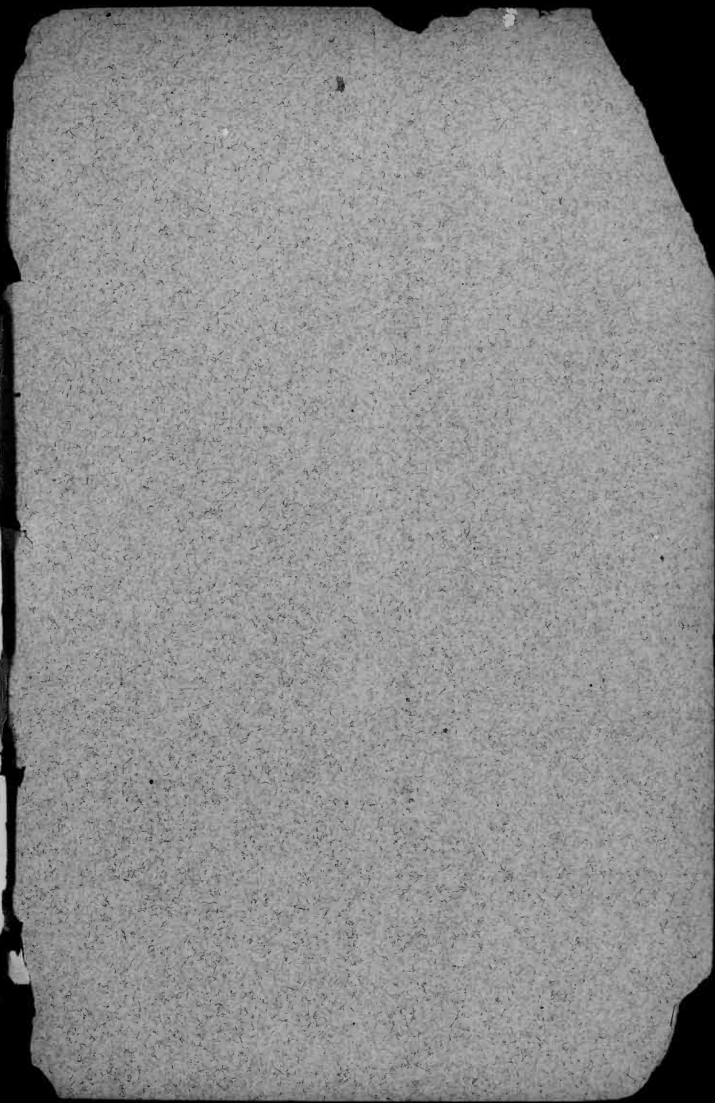
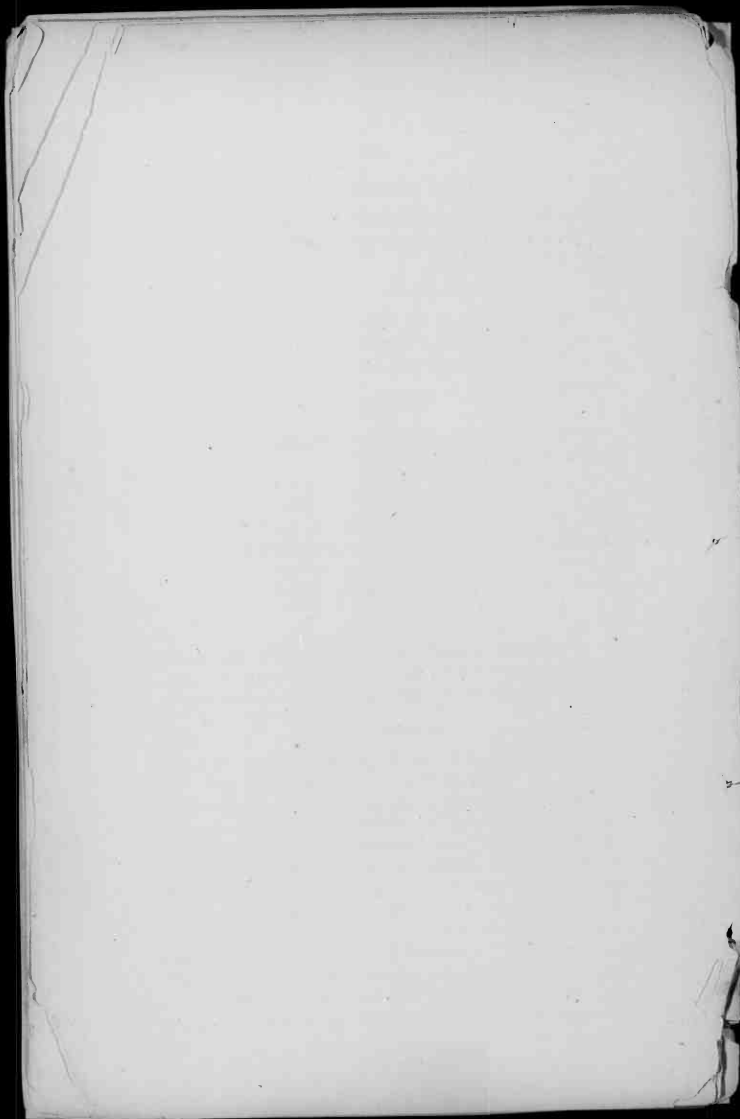
Candidates for admission shall be proposed at the meeting previous to that at which they are balloted for, and one black-ball shall be sufficient to exclude any person from membership.

ARTICLE VII.

Such new members as shall omit to attend for three successive evenings the regular meetings, after being duly notified, shall be considered as declining the election, and their names shall be erased from the list of members. And any member who shall neglect, after being duly notified, to attend the regular meetings for four successive evenings, shall have his name likewise erased from the list, unless sickness or absence from the city shall have been the cause of his non-attendance.

On motion, it was then

Resolved, That a Committee of four be appointed, to prepare a resolution regulating the entertainment and refreshments to be provided for the Club. Whereupon Messrs. EDMONDS, GRAY, DURAND and BRYANT were appointed the Committee.



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**END OF
TITLE**